

*Great moments
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kimball ... canty ... the gould



LETTERS



To: MCA Newspaper

On Friday afternoon, April sixteenth, Snee Anthony and I constructed a ribbon work on one of the center staircases of the main building. Monday I was told that Joe Doyle was going to take it down because it was a fire hazard. I went directly to his office and told Ernie and Jim Chiavelli to ask Joe to please contact me first if it was to be taken down. Two hours later it was cut down without anyone talking to me about it. I went to Stan Thomas who said that even though he liked it he had to cut the piece down because it was a fire hazard. He said he hadn't contacted me first because he couldn't find out who had made it.

Destruction was not the only solution to the problem. We could have fire-proofed the piece. Unfortunately the attitude that seems to prevail here is one of disrespect for certain creative activities that do not occur in the main gallery. There is no excuse for an artwork to be destroyed without even consideration of an alternate plan of action.

I was not surprised however; over the past four years I've come to expect reactions such as these. As a matter of fact, I told Anita Fisk when we were discussing the idea of doing some fibre pieces in the spaces of the main building that she had better not tell too many people because if she did we wouldn't be allowed to do anything. I'm sorry to say my fears were all well founded.

Carol A. Mitchell

REVIEW — THE ART EDUCATION DEPARTMENT SHOW LONGWOOD GALLERY APRIL 30 — MAY 11.

On display in the Longwood Gallery are the works of Art Education graduates, undergraduates, and faculty; their very presence representing the fruition of extensive and laborious deliberation for gallery space. (This accomplishment is a great feat in itself, considering the gymnastics required at present to achieve this end.) The Department has made substantial use of the opportunity, filling the gallery with a copious yield of work, exhibiting a diversity of mediums and techniques. This fact is affirmed in ones initial confrontation with the show, although on second examination, I must consider the show in the entirety of its intent, that is: Are the works displayed truly indicative of the Art Education Department?

In represent are the studio concerns of many in the Department, conspicuous through absence are those whose work is not gallery oriented or evidenced through displayable objects. If considered in the disciplines of each respective application of creative energy, points of union may seem few. Art Education, its philosophies and real-life manifestations provide a common ground for all; an area intensely explored and examined by students in this major and the focus of directed energies tempered by life experience for graduates and faculty. As these pursuits do underlie all in A.E., would not a show be most expressly representative of this Department if its scope encompassed this integral unity and its application in the diverse personal styles of the individuals involved? A show oriented toward Art Education concerns has the same innumerable and exciting possibilities as displays of studio work. A few examples:

Editors:

On Monday April 10, a work of art was destroyed while on exhibit in the South Stairway. The piece, made of hanging strands of ribbon, was created by Carol Mitchell and Snee Anthony. It was destroyed per order of the Superintendent of Buildings and Grounds.

Mr. Doyle's reason for destroying this artwork was that it was flammable. This is true. I saw him test the material and I saw it burn.

However, Mr. Doyle made little or no attempt to contact Carol or Snee. Had he done so the piece could have been flame-proofed quite easily, or at the very least disassembled into re-usable material.

None of these things were done and the art work is now a snarled, wrinkled useless mass at the foot of the stair-well.

Mr. Doyle has not yet tested the pieces in the Audibon's Revenge show but I'm sure they're all flammable. He hasn't tested the posters that line the stairways and halls either, but I'm sure they're all flammable, too. I wonder how soon he will. How soon will it be deemed unsafe to exhibit artwork in this building?

Dave Armstrong

1. Presentations to educate the M.C.A. Community and general public in the concerns of contemporary Art Education, its variety of approaches, both real and visionary, and methods and media employed. 2. A display of in process teaching programs and those applied to specific subjective restrictions. (physical and mental handicaps, group size, etc.) 3. Demonstrations of the use of media in Art Education and associated programs, in applied situations.

4. The presentation and discussion of essentially speculative and progressive programs encompassing attitudes and situations of the present and future educator.

The show presented covers an area on which all in A.E. are in some way involved, somewhere between the polar points of acceptance and rejection. Those who are vigorously involved in studio have undoubtedly been provided a welcome and much deserved sanctuary from abuses long suffered in the Fine Arts Department. If the coming together of these students as an affecting group is an outcome of this show, as it hopefully will be, the effort of all involved will be well rewarded.

On Being a Member of an Elitist Literary Circle -An Inside View-

by Jane Bregoli

Remembrance of the abandonment and glittering life of Bohemianism so typical of Gertrude Stein's "lost generation" — the first generation to acknowledge and despair of America's hideous lack of cultural heritage — attracts many to the people who form the nucleus of Mass. Art's literary circle. Hopefully, Steins' was not the last generation to feel America's cultural void and commercialism.

This article will examine the times and lives of a new literary nucleus — the people who write YOUR newspaper — What makes them tick? What are their fears? How important a part does astrology play in their decision-making? These and other questions commonly asked of them by people who want to know were put to them by this author..



RARE PHOTO OF AUTHORESS BREGOLI INTERVIEWING BOLIVIAN REVOLUTIONARY ...

Although, to speak directly to the point, if this kindred bond of like majors is the singular uniting factor, the true sponsorship of the show should be through the Fine Arts Department, offering, "The Works of Art Education Artists." Admittedly this brings us directly to the crux of the ridiculous animosity between Fine Arts and Art Education, long standing and deeply entrenched. If these departments were functioning as they should, providence for an A.E. show would be directed to Fine Arts for sponsorship, with the interaction resulting marking a true landmark for the Community.

As is, the show is markedly reactionary, an attempt to "prove" the worth of A.E. through a public display of its studio wares, and has regrettably been promoted as such within the Department. This emphasis has been insulting and sophomoric to myself and others involved in both studio and non studio work, suggesting an uneven emphasis on personal and professional priorities, and the inability of students to balance these within their personal directions. Art Education has no need to prove itself, and hopefully neither do the individuals within. Emphatics such as these do little to clear the muddled view held by many as to what Education, specifically Art Education, is truly about.

The faction show displayed is a safe step into the past. In lieu of educating the Community in the primary focus and diverse concerns of the Department through display and instruction, it will only re-enforce the admittedly bigoted opinion presently held towards the studio efforts of its members. Rather than to attempt a truer understanding of Art Education, the show has perpetuated on existing im- passe.

Bob Gould

"Ye wry and witty editors," as they prefer to be called, met with this author in what is jokingly referred to as Bob Gould's "Tanganyikan hideaway," a lavishly furnished, secretly located apartment. Bob's is truly a "rags to riches" story in the Carnegie tradition. When asked what he believed to be the secret of his success, the sandy-headed young man candidly replies, "I owe it all to hard work and honesty." He says that his favorite color is blue and he loves fish and chips. His favorite novel is the widely acclaimed Jonathon Livingston Seagull, and yes, he is a Scorpio.

"I feel as wanted in the United States as John Lennon," quips Thomas Carty. His casual, rather offbeat appearance is deceiving, for underneath it all he really is very concerned young man. He collects stamps in his spare time and collaborates on comic books with another member of the literary circle, Eric Kimball. Tom says with an elfish grin, "Tell them my favorite color is puce." When asked about the secret to his success Tom replies, "It was really all due to the album *How to But Your Way to Heaven* by Oral Roberts." As one can tell, Tom has a uniquely jesting way with words. Ha Ha.

The sprawling posture of Eric Kimball reveals a candid and sincere personality... Contrary to popular opinion, he does not read the National Enquirer though addicted to print, but revealed to this author that he has just finished the national best seller *Lovin' Touch* vol. I and II by Boston's Dick Summer. Eric does not have a favorite color or quotation. His eyes are brown and he wears a size 38 suit jacket.

How does being a virtual vision of bohemianism to all would-be writers affect these lads? "Well, the groupies tend to pose a problem sometimes," jokes Tom Carty good naturedly.

REVIEW

Review — Audabon's Revenge Set — Longwood Gallery Date — April 2-13

Players — Linda Abrams, Alfred De Angelo, Nancy Connolly, Susan Haddad, Virginia Mason.

Theme — Linda Abrams

Blue rich green coasts sea rolling in darkness always smooth sheen coasts waves roll to the cubed shores to waiting dwellings empty rooms sitting to wait to see above floating futures past waves waiting to stay linger green dark monoliths careful full of close step, now, step, now, step.

Course the horizons two color nights while birds sweet lizards close at our sides. From rolling greens perch they one from the next, flight cocoons secure and when the dusk comes waters and land loll in the night light moving look again, awakening once more to the sounds.

Episode — Alfred De Angelo colors are rich, ever varying, while still under careful control.

Al De Angelo's work exhibits a marked degree of technical proficiency and aggressive imagery. While assuredly sensual and arresting, these factors do not enter into the primary conflict of his work, due to the fact that these elements are in constant mental and physical flux.

Essential to the artists expressive confrontation is his use of three dimensional, free standing objects as painting surfaces, which he has explored in a variety of forms, as evidenced by the works displayed. Paintings of rainbow varieties fill assorted nooks and closed

"LIES"

Produced by the Illegitimate Theatre Company under the direction of Dave Armstrong

"LIES", the most recent offering in the Studio of Interrelated Media's "show-a-month" series consists of three distinct and self-contained multi-media pieces, each approximately fifteen minutes in length and separated, one from another, by an intermission. The titles of the pieces, in the order in which they are presented, are: "Self-Portrait", "Oh", and "Two-Legged Words".

"Self-Portrait" is just that — a portrait of the artist. Dave states that he believes it to be the only deliberate multi-media portrait ever to be attempted. Few elements comprise the piece, the most important being a film clip of Dave lassoing a fence post, a walk-on by Dave himself and the famous (and justly so) "When You Wish Upon a Star" from Disney's Pinocchio, the final note of which is electronically held and stretched for an almost unbearable duration of time.

"Oh" and "Two-Legged Words" consist for the most part of film and audio track, interspersed with slide images. Again, the elements are few, the accent being on the visual. There are some genuinely humorous clips from Forties news and sports reels, around which are woven various aural motifs, the most predominant of which was a reading from a children's primer (the "see Spot run" sort of thing) in an ominous, commanding tone. There is also a rather lengthy clip of a row of automobiles sliding in and out of traffic accompanied by a sound track of waves beating relentlessly against some unknown shore. It is rather poetically evocative, conjuring up images of horse-shoe crabs dragging their slow, heavy bodies across an ocean floor.

One thing that should be spoken more of is the entire context from which this show emerged: the aforementioned "show-a-month" discipline that Harris Barron has initiated within the SIM department this year. Exactly as "show-a-month" implies, the entire department has been geared to produce one "show", "experience", "piece" or "event" every month, come rain or shine, hell or high water. This one idea

Characters — Nancy Connolly, Susan Haddad, Virginia Mason

An exciting cast of animated grotesques people the entourage, a colorful representation of natural and man-made origins. The Great Muscle Man Hero in resplendent arraignment of aluminum, leather, and stickery, stands ready to offer his services when the need arises; perhaps sooner than he thinks, as Dried Out Berry Dancer, disguised in an obscure paper bag, struts boldly on the high wire. Tooth Tiddle, a less fortunate though intensely interesting member of the troupe, looks on from her podium surrounded by bug eyed onlookers, wishing only the best for her precariously perched companion.

Due to the dictates of the objects on which the artist chooses to work, his paintings are frequently presented in sequence conforming to a pre-selected segmented surface. This intricately establishes a narrative relationship, one which suggests a communion of each frame with the next; also composed are the dictates of well paced, communicating narration.

Interposed into this set is subject matter which is basically non-narrative imagery, self assured, free flowing visions which suffer from a forced interaction.

In contrast, Octobrella presents a singular scene, standing strong, answering only to its own unique existence, its (un) believability enhanced through masterful execution. No conflict exists as the image is in harmony with itself. If the excitement and tantalization of this work could be achieved in the artist's object/paintings, and at the same time, an agreement reached in the surrounding surface/narrative/paint conflicts, the work's magnetism and function would be immeasurably increased. Perhaps this is a life's work, though I feel the artist as quite...

I find critical comment of the show to be most difficult, inasmuch as any criteria of judgment have yet to be truly formulated or established as regards presentations of this type. Should one discuss the artist's usage of his media? Very well: the show was executed in a controlled, self-determined manner with nothing left to chance. There is no real way to judge how well the artist uses his tools, as the viewer is not once shown what the final objective of the artist is, if indeed one exists (should one exist? why?).

Perhaps one should judge such a show by audience response. Very well: some hated it. Some loved it. Some hated some parts and loved others. Some loved those parts hated by others and hated those parts loved by others. What information does this yield us?

Again, the artist himself is non-committal, states no aims or objectives. We can only guess at them. No value judgments can be made. The show may be viewed objectively — length of piece — ratio of aural to visual, etc., but defies all qualitative measure or judgment. I am not saying that this is in any way a fault, simply that it reduces all comment and criticism to a guessing game. If a runner does not tell you where it is he runs to, how can you tell when he gets there?

is tantamount to law within the department, and a good law it is. In a scale of values, the finished, monthly products are almost secondary to the process that underlies them. The show must go on — every month. The director of one month's show may be a lighting-man in the next. The person who was responsible for the audio portion of one show might be making costumes for another. The various work-loads are constantly changing hands. In this way, each and every student in the department is capable of assuming each and every role in the final production that luck or fate might hand him (I speak in the generic, gentle ladies). Should a lighting-man fall ill, the stage manager can take his place, and etcetera, etcetera. The show must go on. It does, once a month. Under Harris Barron's one dictum, there is real and actual learning taking place, and isn't that what a college is really all about?

Viewing Dave's show from the perspective that this broader context affords — as a real and actual learning situation in which the essential purpose and function of this college, namely, the acquisition of skills and knowledge by its students, is affirmed and fulfilled — I have nought for it but praise.



Eric Kimball

In order to more fully partake in the spirit of the event, the multi-talented performers have provided for their anxious public costumes of the most splendid sort; replicas of past and present members of the troupe, dazzling in color and design and exhibiting a unique and exciting approach to costuming, not often found in the outside world. Truly an event not to be missed.

ACTION Virginia Mason

The works of Virginia Mason contain a vigorous spirit of "in progress" vitality although regrettably few in number among the group effort. While most pieces had a decidedly tactile orientation some involved participation by the viewer as in the dead carcass half lady (as those of you who stuck your hands down the pants of those striding legs found out!) As for the artists tour de force, Clear White if you were lucky enough to see it during its short presence in the gallery, you number in a select few.

Other manifestations of the Ms. Mason's ventures into assemblages are her costumes, definitely due a second mention. This festive garb was assuredly inspired, exhibiting bold new bounds in the too-stilted realm of costumery. Velvets plastics, satins, and Latex all united together and pleading to be inhabited. Paintings by Ms. Mason as do her assemblages and costumes exemplify her overall attitude, boldness, sequence, facility and suggested movement.

Bob Gould

